

University of Toronto
Faculty of Music

Concert Band Wind Symphony & Brass Band

Stephen Chenette, conductor
with
Guest Artists



The Cleveland Duo

Stephen D. Warner,
violin
**Carolyn Gadiel
Warner, violin &
piano**

**Saturday, January 20, 1996
8 pm**

**MacMillan Theatre
Edward Johnson Building**

❧ PROGRAMME ❧

Elsa's Procession from Lohengrin

Richard Wagner

(1813-1883)

transcribed by William Himes

The Brass Band

Lohengrin was composed from 1845 to 1848. *Lohengrin* was a 10th-century custodian knight of the Holy Grail. Elsa's procession to the cathedral precedes her marriage to *Lohengrin*.

Canzone Concertante No. 5, Opus 71

Paul Turok

for solo violin, piano, and winds

(b. 1929)

The Cleveland Duo

Carolyn Gadiel Warner, piano

Stephen Warner, violin

The Wind Symphony

Canzone Concertante No. 5 for violin, piano, and winds, Op. 71 was composed in 1989 and premiered in 1990 by the Cleveland Duo, with the University of Wisconsin/Milwaukee Wind Ensemble. It was later performed by the Cleveland Institute of Music Wind Ensemble, Gary Ciepluch, conducting both in Cleveland and in Kansas City, the latter occasion being a showcase performance at the gala fiftieth Wind Ensemble and Band Directors' Convention. Other performances by the Cleveland Duo have taken place at The Cleveland Institute of Music, Stetson University, Florida State University, Oberlin College/Conservatory, and the University of Southern California.

Mr. Turok has written: "Each of my works entitled *Canzone Concertante* is a mini-concerto for one or several instruments. *Canzone Concertante No. 5* is in one movement, with four clearly delineated contrasting sections. The last, preceded by a brief cadenza for the solo instruments, returns to the music of the work's opening. The violin and piano are treated primarily as a solo unit, rather than as completely separate instrumental entities. In the opening and closing sections of the work, this unit is generally contrasted with the accompanying winds. In

the middle sections, it tends more towards to merging with them. There were two reasons, one artistic and the other practical, for choosing winds rather than strings or full symphony orchestra to accompany this solo unit. Omitting strings allowed for greater contrast between the violin-piano and the others. Also this continent has a fine history of exceptional wind and brass education and performance; while composing a work for this estimable Cleveland-based duo, I made it possible for the piece to be performed both on the college level as well as on the symphonic circuit."

Paul Turok was born in New York City in 1929. He was the composition pupil of Karol Rathaus at Queens College (CUNY); he also studied with Roger Sessions at the University of California-Berkeley, and with Bernard Wagenaar at the Juilliard School of Music. He was a lecturer in music at the City College of New York from 1960 to 1963, and a visiting professor at Williams College in Williamstown, Massachusetts from 1963 to 1964. Since 1964, he has devoted his time principally to composition and to reviewing concerts and recordings for the New York Herald Tribune, Music Journal, and, from 1980, Ovation and FanFare. His honours include the Dillon Prize in Chamber Music (1948 and 1950) and commissions from Dance Associates, the San Francisco Composers Forum, and the Composers Theater. In 1970, the Masterwork Foundation sponsored a concert of music of Mr. Turok at Alice Tully Hall.

❧ INTERMISSION ❧

Also Sprach Zarathustra

Richard Strauss
(1864-1949)

transcribed by Mark Hindsley

The Concert Band

The opening bars of *Thus Spake Zarathustra* are among the most widely recognized moments of music in the orchestral repertoire. Over a low pedal, the trumpets softly sound C-G-C-, the World-Riddle theme which, in various rhythmic guises, will pervade the entire work. As it builds to a glorious climax, the opening represents the vision of the first sunrise for the re-awakened Zarathustra.

Members of the University of Toronto Concert Band

Piccolo

Laurie Deratnay
Laura Gazzolone
Rosalind MacPhail
Stephen Tam

Flute

Beth-Anne Aselstyne
Hilary Chance
Laurie Deratnay
Marsha Elliott
Laura Gazzolone
Stephen Lam
Maria Papinioanou
Brigitte Reid
Jennifer Schmidt
Abbey Smallwood
Danielle Stock
Stephen Tam
Sarah Thompson
Rosanne Wieringa

Oboe

Robert D'Orante
Gillian Howard
Sarah Jeffrey *
Shelby So

English Horn

Gillian Howard

Bassoon

Cathleen Biggs
Melanie Fairbrother
Graham Martin
Paolo Pietropaolo

Contrabassoon

Graham Martin

Clarinet

Karen Archer
Michael Armstrong
Alanna Bello
Meghen Chellew
Greg Emerson
Lisa Fernandes
Maria Gacesa
Michele Jacot
Tracy Lai
Lindsay McWaters
Carla Perrotta
Mariusz Runiewicz
Richard Talbot
Michael Westwood

Bass Clarinet

Katherine Dobson
Michele Jacot

Contralto Clarinet

Leanne Noble

Alto Saxophone

Larissa Williams
Kevin Woolfe

Tenor Saxophone

Michael Bland
Jennifer Scott

Baritone Saxophone

Mark Tse

Trumpet

Jennifer Bitter
Andre Bu
Graham C
Andrew C
Gre Co
Mark Da
Laura D
Kelly Dev
Kell, Du
Meredith G
Rebe a L
Dav l Lo
Denis Mastro
Graeme M
Suzanne
Stefan Re
Misha Ro
Caterina Ta

Horn

Laura Ben
Erin C ope
Craig Mor
Melanie M
Lak Por
Drew Step

Trombone

Nichol s Cl
Joseph Cor
Julie Honsb
Nevan n Pa
Brad Ritsc
Alex San
Darren iges
Chery Szor

Bass Trombone

Will letc
Colin Ha

Band, Wind Symphony and Brass Band

Euphonium

Matthew Clark
Anna Hudgin
David Moulton
Leslie Wong

Tuba

Andrew Burt
Grant Cowan
Jason Ferris
Jevon Hills

String Bass

Dan Found

Percussion

Nathan Archer
Otto Hauser
Antti Rislakki
David Simpson
Loke Chuan Tan

Additional Players for Brass Band

Cornets

Andrew Burditt *
Andrea Kerkos
Andrew Prins (Eb)

Flugelhorn

Brian Cram

Horn

Rebecca Davies

Trombone

Ioannis Michailidis
Darren Sigesmund

Harp

Sanya Eng
Katherine Neufeld

Personnel Managers

Graham Martin
Catarina Tantillo

* Principals

MacMillan Theatre

Fred Peruzza
Director of Theatre
Operations

Chris Brooks
Technical Assistant

Strauss composed the work in 1896, and it is based directly on Nietzsche's famous book of the same name. The evolution of Strauss's musical aesthetic was strongly influenced by Nietzsche, whose writings he admired and in whose theory of the Superman he was a believer.

Strauss himself gave this explanation of the work: "I did not intend to write philosophical music or to portray in music Nietzsche's great work. I meant to convey by means of music an idea of the development of the human race from its origin, through the various phases of its development, religious and scientific, up to Nietzsche's idea of the Superman. The whole symphonic poem is intended as an homage to Nietzsche's genius, which found its greatest expression in his book *Thus spake Zarathustra*."

The music is in the form of a free fantasia unified by the C-G-C motif. Strauss gave titles to various sections of the work. These titles do not provide a clear road-map for the listener, but rather suggest the underlying moods which inspired Strauss's musical images.

Of the Inhabitants of the Unseen World
(which includes two short pieces of Plainchant)

Of Great Yearning

Of Joy and Passion

Grave Song

Of Science
(a complex fugue)

The Convalescent

Dance Song

Song of the Night Wanderer

The last section reaches its climax with twelve tollings of the midnight bell and passes into the "Epilogue", where the work ends in quiet mystery. Against the unresolved chord of C-E-F# in the trombones, the high winds play B Major chords, and the bass intones the "World Riddle" theme in C.

- compiled by Stephen Chenette

Tonight's Artists

The Cleveland Duo

Stephen Warner, violinist, and **Carolyn Gadiel Warner**, pianist and violinist, who perform together as The Cleveland Duo, have been members of The Cleveland Orchestra since 1979. Since their highly successful recital debut in Cleveland in 1980, The Cleveland Duo has been concertizing actively throughout the US and Canada as recitalists, concerto soloists with orchestra, and as artists in education. Frequently heard in broadcast, The Cleveland Duo has performed over NPR stations in such cities as Boston, New York, Chicago, San Francisco, St. Louis, Philadelphia, Washington, DC, Tampa, Cleveland, Akron and Columbus, and over the Canadian Broadcasting Corporation in Edmonton and Winnipeg (these in conjunction with solo appearances with the Edmonton and Winnipeg Symphonies), and in Ottawa (where they performed at the National Library of Canada). Their appearances abroad have included a recital at the Canadian Cultural Centre in Paris, France and a program inaugurating the Recital Hall of the National Concert Hall of the Republic of China in Taipei, Taiwan. The Cleveland Duo has performed on two occasions for the Governor of Ohio (one of which was in conjunction with the inaugural festivities in 1987). Their compact disc, *In Recital, The Cleveland Duo*, received noteworthy attention throughout North America and a recent release entitled *Dejeuner sur l'Herbe*, featuring the Duo in collaboration with nationally-known saxophonist James Umble, has been awarded a 1993 Grammy nomination. The Cleveland Duo will be in residence for the second consecutive season at the Mannes College of Music, New York City in February, 1996. This evening's performances marks their Toronto debut and Ms. Gadiel Warner's first Faculty of Music appearance since graduating in 1972.

Stephen Warner is a native of Philadelphia and began studying the violin at age six at the Settlement School. His advanced study included six summers at the Meadowmount School for Strings where he worked with Ivan Galamian and David Cerone. Mr. Warner then studied with Eduard Melkus at the University of Georgia, with David Cerone and Bernhard Goldschmidt at the Cleveland Institute of Music and attended the Blossom Festival School under full scholarship for two summers. He earned a Bachelor's Degree in Performance from the Curtis Institute of Music in 1979 and immediately after he joined the violin section of The Cleveland Orchestra. Mr. Warner has been heard as soloist with orchestra and in recital both alone and in conjunction with The Cleveland Duo, throughout North America.

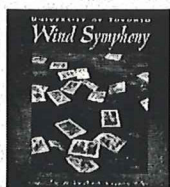
Carolyn Gadiel Warner is a native of Canada and began her musical studies on the piano at age three. At age five, she made her debut over CBC Radio, continuing an active child performer's career thereafter. She graduated at age twelve with a Performer's Diploma in piano from the Royal Conservatory of Music of Toronto and later, at the age sixteen, in violin. She obtained a Bachelor's of Music in Performance as a piano major, studying with Pierre Souvairan and Anton Kuerti, and Master's degree in Performance in violin under Lorand Fenyves, both from the University of Toronto. She studied on a three-year French Government scholarship and Canada Council grants from 1972-1975 at the Paris Conservatory of Music, winning a first prize in chamber music. Ms. Warner has performed in the violin and keyboard sections of the Cleveland Orchestra since 1979, prior to which she served in the same capacities for four seasons with the Buffalo Philharmonic Orchestra. Ms. Warner is a member of the chamber music faculty of The Cleveland Institute of Music.

Stephen Chenette became a professor at the Faculty of Music in 1972. In addition to teaching trumpet, orchestral repertoire for winds, and brass chamber music, he serves as a conductor of the Concert Band, Wind Symphony and Brass Choir. After graduating from the Curtis Institute of Music, he performed for sixteen years in major symphony orchestras, holding the position of principal trumpet with the Minnesota Orchestra, Boston Pops, St. Paul Chamber Orchestra, and Denver Symphony. He has studied conducting with Leonard Bernstein, Frederick Fennell, Hans Swarowsky, Richard Lert, Jean Morel, George Trautwein, and William R. Smith. He is on the board of Directors of the International Trumpet Guild.



Next Band Concert on **Saturday, March 23, 8 pm**, MacMillan Theatre
Stephen Chenette & Cameron Walter, conductors
Sochinski: Legend of Alcobaca; Buczynski: new work; Verdi: La Forza
del Destino Overture; Boccalari: Fantasia di Concerto; Gilbert &
Sullivan: The Mikado, selections; Herbert: Three Solitaires & Marches

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John Weinzwieg, Phil Nimmons, Walter Buczynski,
Calixa Lavallée and Howard Cable